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ABSTRACT

These learning activities can be used to show secondary level students how contemporary art and literature reflect the main trends of thought and values of the People's Republic of China. Students learn about two of the most important philosophies in old China--Confucianism and Taoism. They also learn about new China (China since 1949). Students read and discuss primary source materials which include materials from the original texts of the "Annalects" and the "Tao Te-Ching" and poetry. Students also critique reproductions of paintings. Discussion questions are interspersed throughout the activities. The publication concludes with an annotated list of suggested resources, a bibliography of art and literature in China, and a listing of the Chinese classics. (Author/RM)

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MISTY MOUNTAINS

AND MOUNTAIN MOVERS

Using Art and Literature in Teaching About Old and New China

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Key to Art and Literature Slides for unit Misty Mountains and Mountain Movers

1. Traditional Landscape
2. Traditional Landscape (Kuo Hsi; Late Northern Sung style; Freer Gallery)
3. Detail from a Wu Chen (Yüan Dynasty) painting
4. Snow Landscape (Yüan Dynasty) (Ts'ao Chih-po; National Palace Museum, Taiwan)
5. Contemporary Painting,"Chingkang Mountains"
6. Contemporary Painting,"New Bridge on the Huai River"
7. Contemporary Painting, "Groves and Rivers on a Bright Morning"
8. Contemporary Painting, "Commune Aerial View"
9. Traditional Landscape, Yüan Dynasty
10. Yüan Dynasty, "Streams and Rivers" by Wu Chen
11. Traditional Landscape
12. Contemporary Painting, "Public Holiday"
13. Contemporary Painting, River Scene
14. Contemporary Painting, "Crossing the Tatu Bridge"
15. Contemporary Painting, "Taking Grain to Town"
16. Contemporary Painting (Traditional Style), "Frog on a Leaf" by Chi Pai-shih

A. Rent Collection Courtyard statues (detail)
B. Contemporary Painting, "Serving the People in the Mines"
C. Contemporary Painting, "PLA Communications Worker" (PLA= People's Liberation Army)
D. Contemporary Painting, "New Young Coal Miner"
E. Contemporary Painting, "Off to School"
F. Contemporary Painting, "National Minorities Studying for Better Seedlings"
G. Contemporary Painting, "Old Woman Tells Youth about Bitter Past and the Glorious Future"
H. Contemporary Painting, "Springtime in Yenan"

Filial Piety Slides (See page 10 in Misty Mountains unit for Slide Inquiry Lesson)

1. Farmer kneeling before bandits
2. Man before ancestral tablets
3. Young man on a lake
4. Man and woman, he with shovel, she with child
5. Young man attracting mosquitoes to himself

INTRODUCTION

This packet is designed to introduce both new information about, and new approaches to teaching about China.

We hope to elucidate some main ideas in two of the most important philosophies in old China, Confucianism and Taoism, and to show how they are manifested in the art and literature. Next, new China (China since 1949) is discussed. Again, the hope is to show how contemporary art and literature reflect the main trends of thought and values of the People's Republic of China. This is meant not only to provide background information about art, literature, and philosophy in China, but more importantly, to show the longstanding relationship between these three aspects of culture.

It might be asked why Buddhism is not dealt with in this packet. While Buddhism has had a major impact on Chinese art and literature, we feel that its essential ideas never had the kind of impact on the Chinese world-view that both Confucianism and Taoism had. This might be attributed to the fact that Buddhism is not an indigenous Chinese philosophy, rather, it came from India.

This packet is designed to introduce a new kind of inquiry about China. By using "primary sources" --materials from the original texts of the Annalects and the Tao Te-ching, reproductions of paintings, and excerpts from literature from the People's Republic we can learn a lot about a society different from our own, because the context that we start from is the context of China, not of America.

In this light we have certain questions that need to be answered. The most important question is how do we evaluate contemporary Chinese art and literature. They have often been condemned as political to an extreme degree, lacking in individualism and originality. By putting the relationship between art, literature, and philosophy into some kind of a framework we hope you will be able to evaluate this question.

This packet contains much more information and exercises than can possibly be used in one session. Additional resource suggestions and examples are included for you to choose from, depending on your teaching context and objectives.

BACKGROUND INFORMATION FOR TRADITIONAL

CHINESE THOUGHT

HOW THE WORLD BEGAN

The Chinese creation story tells of two forces- the yin and the yang.

The yin included the ideas of female, the moon, cold, water, earth, autumn, and winter.

The yang related to the ideas of male, the sun, fire, heat, heaven, creation, spring, and summer.

Each force is said to begin where the other leaves off.

Together the two forces follow each other in an endless circle, in harmony, upholding all creation.

HEROES

Chinese have always preferred stories with heroes who were living people, not gods. (A Chinese family worshipped its ancestors, not gods; see below)

Heroes were concerned with the here and now and became an integral part of Chinese history.

Confucian Thought

In Chinese history there is a person who has been acclaimed as China's first teacher. This person is known as Confucius or K'ung Tzu, Master K'ung, who is said to have lived from 551 B.C. to 479 B.C.

His ideas are best depicted thorugh the Lun Yu, or The Analects, which is a collection of sayings.

One cannot overstress the impact that Confucius has had on Chinese history and culture.

Filial piety is related to the second set of relationships as well , that of husband and wife.

In traditional Chinese thought the family was the source of unity in society. Chinese families wanted to have as many children as possible because that meant more people to potentially support the family, thus more security. Sons were especially valued as they brought wives and more children to live with the family; they had access to education, respect and power, which women did not.

Of so little value were girls that they were often sold to another family as a slave or bride. Girls,wives, always had to live with, serve the husband's family. The Confucian system of relationships taught girls to accept this as the natural order and way of harmony.

from the Analects:

Mencius said: "there are three things which are unfilial and to have no posterity (no sons to carry on the family name) is the greatest of them."

Confucius said, "Women and people of low birth are very hard to deal with. If you are friendly with them, they get out of hand, and if you keep your distance, they resent it."

Among the most important principles he stressed were those that were to help people and rulers live together in harmony.

Confucius stressed that there were five important relationships to govern mankind:

1. ruler and subject
2. father and son
3. elder and younger brother
4. husband and wife
5. friend and friend

It was essential that each person carry out her or his given role. Fathers were to be loving; sons were to be loyal. A loyal son's sense of duty toward his father was so strong that it was almost worship. This concept is known as <u>filial piety</u>.

from the <u>Analects</u>:

"Those who in private life behave well towards their parents and elder brothers, in public life seldom show a disposition to resist the authority of their superiors. And as for such men starting a revolution, no instance of it has ever occurred. It is upon the trunk that a gentleman works. When that is firmly set up, the Way grows., And surely proper behavior towards parents and elder brothers is the trunk of Goodness."

Confucius said: A young man's duty is to be obedient to his parents at home and respectful of his elders elsewhere, to be cautious and truthful, and while full of love for all men, to associate himself with the virtue of humanity. If, when all that is done, he has energy to spare, then let him study.

A disciple asked about filial piety (reverence to elders). Confucius said: "In serving his parents, a son may gently plead with them. If he sees that they are not inclined to follow his suggestions, he should resume his obedient attitude but not abandon his purpose. If he is bothered he will not complain.

A disciple asked about the treatment of parents. Confucius said: "Never disobey. While your parents are alive, serve them according to ritual. When they die, bury them according to ritual and make offerings to them according to ritual."

Bitter Fate

Most bitter thing it is
To be born a woman; pushed so low
we cannot speak; a child
who is a boy, commands all
from the time he is born
     but should the baby be
just a daughter, no notice
is taken of her; growing up with but
little love spared for her; which grown,
imprisoned in the depths of the house,
ever taught to hide her face
from people: then married off
and leaving her home for a strange one
not knowing a single person in it,
                ever
lowering her head, watching the faces
of others to see how to act;
young and pretty still,

always bowing and kneeling,
looking at the master's concubines
as honoured guests; should she
be lucky enough to be loved
by her husband, they maybe as happy
as spring flowers getting rain
from heaven; but should the two
not care for each other, then are they
as fire and water; all kinds of evil
attributed to her. Then with age
her beauty goes; and her husband
seeks newer, prettier faces.

--

Fu Hsien (Third century)
Translated by Rewi Alley

Biographies of women in China offer a real taste of the penetration of Confucian thought.

The Virtuous Aunt of Liang was caught in a fire, and her nephew and her son were both inside the house. Her only thought was to save her nephew, but in her haste she snatched up her own son instead. Meanwhile the fire increased till there was no way back. She got ready to dash again into the flames, but the neighbours called on her to stop. "We all know that you wanted to save your nephew," they cried, "but mistook your son for him in the terror of the moment. Your conscience is clear, why go into the fire again?" But she replied: "Shall I let go the rumour throughout Liang that a woman has disgraced her kinsmen and her country? A mother's love forbids me throw my son into the flames, but I at least should perish." And with that she rushed into the fire.

My husband would sit on the k'ang with his legs drawn up under his chin and his head hanging. He would raise his head suddenly and peer at me from under his lids.

"Ha! Why didn't you make a plan? Why don't you think of a way for us to eat?"

I would answer, "What can I do? My family has no money. I know no one."

Then at last he would get up and go out to beg.

My little daughter was four when her father sold her the second time. When he came home without her I knew what he had done. I said I would hang myself and that I would hang Man tse, our other daughter, and that we, mother and daughter should die together....I rolled on the ground in my agony, in my anger, and in my pain.

BEST COPY AVAILABLE

Fragments from *Gallery of Chinese Women*

IX

THE MOTHER OF MENCIUS OF TSOU (鄒孟軻母)

The Mother of Mencius lived near a graveyard. Mencius was then a little boy, and used to climb over the fence and play among the tombs. His mother thought: "This is not a suitable place for my son," and she moved to a house near the town. There he began to play at being a merchant and haggling over prices. Again she thought: "This is not a suitable place for my son," and moved to a house near a school. Then he began to play at arranging the altar, at bowing with his hands joined and at speaking humble words. His mother thought: "Here at last is a suitable place for my son," and decided to remain there. As he grew up he became proficient in the six arts[1] and after his death the fame of his learning and proficiency became established.

When Mencius was a boy he once came back from school and found his mother spinning. She asked him: "What did you learn to-day?" He answered: "I forget.' His mother then caught a knife and cut her thread. Mencius was startled and asked what she did.

"I cut my thread," she said, "because you waste your studies. A superior person studies to become respected, inquires to extend his knowledge, is at peace when things go well, acts to allay evil. But your neglect makes me think you will hardly go further than the man who cleans the privy, and will not be able to avoid turning out badly. Shall I give up spinning and weaving, neglect my woman's duty and sit idle? Must I not clothe my son and see that he does not lack food as he grows? The woman who neglects her livelihood and the man who fails in his duty are wrong-doers if not criminals!"

Mencius was greatly perturbed. From dawn till eve he worked diligently without ceasing. He mastered the philosophers' teaching and became one of China's famous sages.

When Mencius was married he was about to enter his wife's quarters when she was in an unseemly attitude within. He was

[1] Ceremony, music, archery, charioteering, writing, mathematics.

displeased at the sight and went away without going in. His wife accused herself to his mother and asked to be sent away, saying: "I was taught that husband and wife are not supposed to associate in the women's quarters. I have offended against propriety in allowing my husband to see me in an unseemly state which has caused his displeasure and made him cold towards me. Since I cannot share his bed I find it is my duty to ask to be sent back to my parents." Then Mencius' mother summoned her son and said: "Before you enter a house it is the correct procedure to ask who is within to show your respect; when you are going through the anteroom you should make a noise so as to forewarn people; before you open a door you should lower your eyes lest you might cause embarrassment. I see that you do not know the correct procedure and yet you charge others with the same fault. Is this not going too far?"

Mencius then apologised and took back his wife.

When Mencius was living in Ch'i, he looked downcast. His mother seeing him remarked: "Once I noticed sorrow in your looks, but you denied it; now I see you clasping the door-post and sighing. Why is that?"

Mencius replied: "I have heard that a superior person is upright and unassuming, he is not eager for reward and does not covet fame and honour. If the princes do not listen to him he will not force himself forward. If they listen but do not take his advice he will not frequent their courts. Now my words have been wasted in Ch'i and I want to depart, but my mother is too old to travel. That is why I am sad."

Mencius' mother then said: "A woman's duty is to cook the five kinds of grain, to ferment wine, to look after her parents-in-law, to sew clothes and no more. Her duty is within the house and she has no say regarding things without. The *Book of Changes* says of her: 'Providing sustenance, avoiding leave-taking.' And the *Book of Songs*: 'With neither a yes nor no, she makes food and drink her care'. The meaning is that women have no active rôle, but three submissive duties: when small to submit to their parents; when married to their husbands; when widowed to their sons.

Such is their lot. Now you are grown up and I am old. If you find it your duty to go, I must follow, for such is my lot."

In the Confucian system of order everything had its place and there was degree of security in that knowledge. Parents look after their children when they are young and the young care for their parents as they age.

By its nature this system was one of superior/inferior relationships and created patterns of life with tremendous differences between men and women, rich and poor, educated and non-educated.

The glories of the Chinese culture belonged to a small elite group of scholars and officials who engaged in no labor. In the everyday life of the people the landlords, in effect, were the government. The majority of the people were peasants, laborers, the producers of goods and services; They were illiterate and dependent on the soil and others for survival. Confucius taught them to accept this social stratification and division of labor to keep society in order and harmony.

Would you have felt happy and secure in traditional China?

Kowtowing, a way of bowing that involved kneeling three times and bowing until one's nose touched the floor, was an important Chinese ritual. Out of respect, the emperor bowed to heaven and to his parents. The highest lords bowed to the emperor. A modified kowtow was used among friends to greet each other.

FROM THE ANALECTS

WHO IS THE HUMANE PERSON?

One who practices the five virtues everywhere in the world.

WHAT ARE THE FIVE VIRTUES?

Courtesy, honor, good faith, hard work, and kindness

WHAT MUST ONE DO TO BE HUMANE?

Love men

WHAT MAKES MEN DIFFERENT FROM EACH OTHER?

By nature men are pretty much alike;
it is learning and practice that set them apart.

SHOULD ONLY THE RICH BE EDUCATED?

In education there are no class distinctions.

WHAT IS THE DIFFERENCE BETWEEN THE SUPERIOR MAN AND THE INFERIOR MAN?

The superior man seeks virtue the inferior man seeks possessions.

HOW SHOULD I BEHAVE WHEN I GO AWAY FROM HOME?

Behave as though you were in the presence of an important guest.
Deal with common people as though you were at an important meeting;
Do not do to others what you would not want others to do to you.

HOW SHOULD I BEHAVE WHEN I AM AT HOME?

Your duty is to be obedient to your parents and respectful of elders.

HOW CAN THE RULER HAVE LAW AND ORDER IN THE COUNTRY?

If a ruler is upright, all will go well without orders. But if he himself is not upright, even though he gives orders they will not be obeyed.

WILL THE GREAT WAY MAKE ME HUMANE?

It is the man that can make the Way great, not the WAY that can make the man great.

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From what you know about Chinese history and culture which of these answers were carried out? Which seem to have been disregarded?

Think of some more questions and try to answer them the way you think Confucius would have.

FILIAL PIETY - Slide Inquiry Lesson

Series of five colored slides depicts scenes from stories of exemplary filial piety. These stories were well known in traditional China.

SLIDE I. Picture of a farmer kneeling before two fierce bandits. One of the bandits is holding a platter of rice on top of which is a large ham.

STORY I: Chai Sun, in time of famine, picked berries and preserved them in huge jars. One day he was stopped by bandits who demanded that he tell what precious objects he kept in the jars. Sun said they contained two kinds of berries, fresh red ones for his mother and black (bad) berries for himself. The bandits were so moved by his filial piety that they gave him rice and ham to take home to his mother.

SLIDE II. Picture of a Chinese gentleman kneeling before an altar on which rest two carved figures. A woman is seen peering at him from another room.

STORY II: Ting Jen lost his parents when he was just an infant; thus he was never able to have the joy of showing filial respect to his own parents. To compensate, he carved images of them from wood and revered them as if they were living. This annoyed his wife and to tease him she stuck pins in the fingers of the figures. When Lin saw the pins and blood dripping from the fingers he burst into tears and drove his wife away because of her lack of respect for his parents.

SLIDE III. Picture of a young man, partially disrobed, sitting on a frozen river in which he has cut two holes through the ice. A fish is shown jumping from each hole in the ice as if it were offering itself to the young man.

STORY III: Wong Hsiang was plagued by his stepmother who disliked him and constantly complained to his father about him. Often she would give him seemingly impossible tasks. Thus one day in the middle of winter she asked him to get her some carp from the river. In order to please the stepmother and gain favor with the spirit world he took off his clothes so that the task would involve more suffering. Then he cut two holes in the ice. Imagine his surprise when two fish jumped out of the water in order to help him perform his filial duty.

SLIDE IV. Picture of a man and woman. The man, with a shovel in his hand, is standing by a hole in the ground in which appear to be little golden boats or shoes.

STORY IV: Kuo Cha's poverty was so great that his mother, in order to keep her three-year-old grandson fed, often denied herself food. Kuo Cha talked this situation over with his wife. "Our first duty is to feed my mother," he said. "So let us bury our son that she might live." When he began to dig the grave, Kuo Cha found a treasure of golden coins and this was his reward for his filial piety. NOTE: Gold coins were shaped like boats or shoes in ancient China.

SLIDE V. Picture shows man lying on a bed fanning himself in what is obviously extremely hot weather (windows are open and one can see tropical foliage). Seated at a table is a boy who has fallen asleep over an open book. A horde of mosquitoes are feeding upon his bare back. There is a candle burning in a holder on the table.

STORY V: Wu Meng, aged eight, took off his shirt, opened the window, and sat in front of the window all night so that mosquitoes would be drawn to him instead of to his father.

Do the following poems sound like something a Confucian scholar might write? What specific things make you think yes or no?

THREE

Not exalting the gifted prevents quarreling.
Not collecting treasures prevents stealing.
Not seeing desirable things prevents confusion of the heart.

The wise therefore rule by emptying hearts and stuffing bellies,
by weakening ambitions and strengthening bones.
If people lack knowledge and desire,
then intellectuals will not try to interfere.
If nothing is done, then all will be well.

NINE

Better stop short than fill to the brim.
Oversharpen the blade, and the edge will soon blunt.
Amass a store of gold and jade, and no one can protect it.
Claim wealth and titles, and disaster will follow.
Retire when the work is done.
This is the way of heaven.

TWO

Under heaven all can see beauty as beauty only because there is ugliness.
All can know good as good only because there is evil.

Therefore having and not having arise together.
Difficult and easy complement each other.
Long and short contrast each other;
High and low rest upon each other;
Voice and sound harmonize each other;
Front and back follow one another.

Therefore the sage goes about doing nothing, teaching no-talking.
The ten thousand things rise and fall without cease,
Creating, yet not possessing,
Working, yet not taking credit.
Work is done, then forgotten.
Therefore it lasts forever.

TWENTY-NINE

Do you think you can take over the universe and improve it?
I do not believe it can be done.

The universe is sacred.
You cannot improve it.
If you try to change it, you will ruin it.
If you try to hold it, you will lose it.

So sometimes things are ahead and sometimes they are behind;
Sometimes breathing is hard, sometimes it comes easily;
Sometimes there is strength and sometimes weakness;
Sometimes one is up and sometimes down.

Therefore the sage avoids extremes, excesses, and complacency.

THIRTEEN

Accept disgrace willingly.
Accept misfortune as the human condition.

What do you mean by "Accept disgrace willingly"?
Accept being unimportant.
Do not be concerned with loss or gain.
This is called "accepting disgrace willingly."

What do you mean by "Accept misfortune as the human condition"?
Misfortune comes from having a body.
Without a body, how could there be misfortune?

Surrender yourself humbly; then you can be trusted to care for all things.
Love the world as your own self; then you can truly care for all things.

What would you add to these poems if you were Confucius?
What would you delete ?
What kind of paintings might these poems inspire ?

While Confucianism offered a set of guidelines for people's relationships with each other, Taoism concerned itself with a person's relationship to nature. The Taoists believed that to understand life one must become one with nature.

In Taoism, the concept of non-goal directed action was important. One should not work at certain goals, for in doing too much, one attains nothing. This concept, wu-wei 無為, doing nothing, underlies so much of Taoist thinking. Thus, the idea of passivity colors much of Taoist thought and therefore, its literature and painting. The above poems, , taken from the Tao Te Ching, reassert these principles.

An important Taoist work is the Tao Te Ching, supposedly written by Lao Tzu and his followers. Perhaps, one of the underlying concepts in the Tao Te Ching and all of Taoism, is the character, Tao 道. Although the Confucianists used this same character, it had a different meaning. For the Confucianists, the Tao was the proper moral path to follow. For the Taoists, however, the character, Tao, was more mystical. The Tao was the beginning of heaven and earth. The Tao has been translated as the Way. How do the Taoists ex plain the Tao?

The Way that can be spoken of
Is not the constant Way;
The name that can be named
Is not the constant name.
The nameless was the beginning of heav en and earth;
The named was the mother of the myriad creatures.
Hence always rid yourself of desires in order to observe its secrets;
But always allow yourself to have desires in order to observe its manifestations.
These two are the same.
But diverge in name as they issue forth.
Being the same they are called mysteries,
Mystery upon mystery-
The gateway of the manifold secrets.

Lao Tzu, Tao Te Ching

In Taoism, there was much mystical speculation. Although the Confucians were concerned so much with man and did not care as much about the spirits, (as Confucius once said, "Respect the spirits, but keep them at a distance."), the Taoists were much concerned with understanding nature and being part of nature. A famous story has come down to us by a well-known Taoist, Chuang Tzu.

Once upon a time, I, Chuang Tzu, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of following my fancies as a butterfly, and was unconscious of my individuality as a man. Suddenly, I awaked and there I lay, myself again. Now I do not know whether I was a then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man.

The following excerpts summarize the Taoist influence in Chinese literature and painting.

Man models himself on earth,
Earth on heaven,
Heaven on the Way,
And the Way on that which is naturally so.

The most submissive thing in the world can ride roughshod over the hardest in the world-that which is without substance entering that which has no crevices.
That is why I know the benefit of resorting to no action. The teaching that uses no words, the benefit or resorting to no action, these are beyond the understanding of all but a very few in the world.

In the pursuit of learning one knows more every day;
in the pursuit of the Way one does less every day.
One does less and less until one does nothing at all,
and when one does nothing at all there is nothing that is undone.
It is always through not meddling that the empire is won. Should you meddle, then you are not equal to the task of winning the empire.

MOUNTAIN MOVERS

Taoism taught about people's relationship to nature. Nature was the whole, the universe, and people must live within that universe without disturbing it. Actively trying to change nature would result in failure for people.

China is an agricultural country, with two major rivers that have long been the source of much needed water for crops, and also for severe droughts and flooding which have, at times, wiped out one-third of the population.

In order to develop agriculturally, so that all the 800,000,000 Chinese can be well fed, the Chinese must now control nature and their surroundings. Vast irrigation projects such as dams, reservoirs, canals, and millions of small wells have been built since 1949. Philosophy, art and aliterature have encouraged and reflected the change in attitude towards nature.

A frequent saying in China today is that "The people of China have stood up". This means they have said "NO" to the passive role. They now stand up, look around, and get ready to grab hold of nature, change the course of rivers, and move a few mountains.

Here are some examples of how this idea is expressed in literature.
Can you find some examples in art?

A Big Mountain Is Moved Away

A roar of songs,
Ten thousand people start at once.
Under blows of spades and hoes,
A big mountain gives way.

It Can Bend A Huge River

A pole, three feet three inches long,
Carries dirt when we build a dike or dig a pond.
Even a high mountain it can carry off;
Even a huge river it can bend.

Both poems from Hsu, 20th Century Chinese Poetry.

THE FOOLISH OLD MAN WHO MOVED MOUNTAINS

This is an old folk tale that has become famous since Mao used it in a speech. Practically every chinese knows it by heart.

The ending has been revised in recent times to reflect the thinking of new China. Can you tell which ending is from old China and which is from new China??

Many years ago there was an old man who lived in Northern China. People called him the Foolish Old Man of North Mountain. His house faced south and beyond his doorway stood the peaks of two mountains which blocked his view.

So one day he called his sons together and told them he wanted to get rid of the mountains. They each took a shovel and with great determination, they began to dig up the mountains. A Wise Old Man saw them busily digging away and he laughed at them. "How silly of you to do this," he told them. It isn't possible to dig up a mountain!!

The Foolish Old Man replied, "When I die, my sons will carry on; when they die, there will be my grandsons and then their sons and grandsons, and so on until the mountain is moved. High as they are, the mountains cannot grow any higher and with every bit we dig, they will be that much lower. You see, we WILL clear them away."

So, the Wise Old Man went on and the Foolish Old Man and his sons went on digging.

1) God was moved by this, and he sent down two angels who carried the mountains away on their backs.

2) Our God is none other than the masses of the Chinese people. If they stand up and dig together, why can't these two mountains be cleared away?

Do you think the two men had the right names?
Can you think of any "mountains" you'd like to move? Any plans?

THREE ATOMIC BOMBS

Dare to think, to speak, to do
Are three atomic bombs,
Blasting open a thousand years of superstition,
Shattering ten thousand years of inferior complex.

A PLA poem in Lin, MODERN CHINESE POETRY, AN INTRODUCTION

QUESTIONS & EXERCISES: MOUNTAIN MOVERS

1. Would you like to be a peasant in contemporary China?
2. Do you feel that you have control of your environment? Why?
3. Should the Chinese have left nature untouched?
4. Do we have any stories like "The Foolish Old Man"? How do they differ? How are they the same ?
5. Look in magazines or art books and try to find contemporary American landscapes. What can you say about our society from looking at them? What is the relation of people and nature in them?
6. How would you paint a picture that would have both people and mountains in it?
7. Write a poem or story with some kind of theme like the Chinese would write.
8. Break into small groups. Take some Chinese paintings and make up a story about them. Tell it to the rest of the class.

"LITERATURE IS NOT TO ADD FLOWERS TO A PIECE OF BROCADE
BUT TO OFFER FUEL TO A PERSON IN SNOWY WEATHER"

HEROES in old China's literature were ones who tried to live out the ideas of Confucius. They were usually boys or wise old men who performed great deeds to show love for their fathers, teachers, close friends or even the emperor.
Sometimes there were stories in which a girl was willing to kill herself for the sake of her husband or her husband's family.

As life and ways of thinking began to change in China, so did the heroes in stories.
The most famous novel of this changing period (from around 1919-1949) is called FAMILY, by Pa Chin. From what you know about old China does it surprise you that the family became the focus of alot of change?

If you're interested in how the young people began to feel at this time, you may want to read part or all of this story. In it, the older brother gives in to his elders and marries a girl his grandfather has picked out for him. The younger brother rebels and finally leaves home after a servant girl who loves him kills herself.

(Knowing something about the Confucian scheme of relationships, what does and doesn't surprise you about this?)

***

In 1942, while he was living in a cave in North China
Mao made a famous speech reminding people that since art and literature are intended to represent the way things ought to be, these forms should be changing like everything else in China.

He said that art and literature in old China were only for the small group of scholars and rich people and usually only represented this group of people. There should be stories and art about the lives and dreams of the peasants, workers,and soldiers too.

Because most of the people fell into that category and were illiterate at that time, Mao suggested that art and literature be "popularized". This means using basic ideas, simple themes and language so that everyone could understand them.

From looking at paintings and poems in new China can you get an idea of some of the changes in the patterns of life Mao hoped for?

Is nature still to be revered and people to submit themselves to fate?

How should scholars and officials be relating to others?

For which pictures could you use this quote of Mao's as a caption?

To struggle against Heaven, what joy!
To struggle against Earth, what joy!

How might a Taoist respond?

What would Mao have to say to Mencius, a Confucian scholar who wrote:

> "Some labor with their minds
> and some labor with physical strength.
> Those who are ruled sustain others and
> those who rule are sustained by others."

What new categories of people are in the art and literature of today's China?

Do you expect the heroes of stories in China today to be filial sons and sages?

Other speeches Mao made has greatly influenced life and literature in China today.

> "The young people are the most active and vital force in society. They are the most eager to learn and the least conservative in their thinking...Of course, the young people should learn from the old and other adults, and should strive as much as possible to engage in all sorts of useful activities with their agreement."

> "Enable every woman who can work to take her place on the labor front, under the principle of equal pay for equal work. This should be done as quickly as possible."

What would Confucius respond to Mao?

How do you think people feel about Confucius today in China?

Who's ideas make the most sense to you, those of Mao or Confucius?

Who do you think wrote this poem?

> An illiterate like me takes a pen to write poetry,
> Joy fills my heart as water fills the river.
> For a thousand years the tip of my pen has never talked,
> Now I have more to say than I can ever finish.
>
> (a peasant in new China)

In old China girls had very little choice about how to lead their lives. Today's literature encourages them to think differently about this.

"University Student Hauling Manure"

The magpies on the twigs chatter loud,
Everyone gaily laughs,
Thought some family was greeting a new bride,
But it was a girl student hauling manure.
Grandpa stroked his beard and muttered:
"Me an old man, lived these eighty-eight years,
But never saw a college miss hauling manure!"

Anon. in Julia Lin, Modern Chinese Poetry

"A Doctor Makes Her Rounds"

...The earth seelters and smokes,
The girl is drenched with sweat;
Hair clings to her damp forehead
And under a big straw hat her cheeks are flushed.

Ah, here comes our commune's new doctor
Who graduated last year from college;
On her back is a case of medecine
To ward off heatstroke;
She has come to our fields, the front-line,
To make her rounds.

She treats disease, teaches hygiene,
And trains our team's "barefoot doctors".
Her cordials override the fiery sky,
Her cooling powders tame the sultry heat.
By fits and starts on the willows cicadas shrill,
Listlessly the butterflies flit by the canal
All droop and flag till the bells,
Like timely rain,
Refresh the hearts of every commune member.

Written by Li Ying in Chinese Lit., 1973, #2.

The poems present a new model for both students (scholars) and girls. Would you like to be a student in old or new China? A girl?

Brief Excerpts from "The Commune's Choice" by Wang Shih-mei:

...The houses of Ulan Brigade were smartly built, spotlessly clean. Tall poplars flanked the highway. Half-way down it Chokmanda saw a new seven-roomed house with a with a white wall on which was written in red: "Our countryside is vast and has plenty of room for intellectuals to develop their talents to the full." Obviously this must be where the young people with high-school education were staying....

The day for the young people(of the brigade) to set off to college had arrived. Representatives from Babriho Commune and other communes as well as from factories and schools had gathered before the county office to give a warm send-off to the first batch of students recommended by the units at grass-root level for our socialist colleges. The old Mongolians, men and women alike, found it very hard to part with these dear young people, some of whom were the children of serfs, others educated youngsters from the cities who had come to the countryside to learn from the masses....

From Chinese Literature, 1973, #2.

1. Can Chinese society advance if they continue to try to bridge the gaps between manual and mental, city and country, and expert and non-expert?
2. What kind of gaps do we have here? Would you want to try and bridge them? Do you have any gaps in your life that you would want to try and close?
3. How would you feel if you were to go to a factory or to a farm if you wanted to go to college?
4. Gather pictures from China that pertain to this subject. Make up stories using the pictures.
5. Write a poem, or story or paint or draw a picture from your own idea or the following themes: An old revolutionary who lives in the city but has come to the country to work with the peasants, a high school graduate from the city who comes to work on a commune and is assigned to take care of the pigs, choosing from among commune members for recommendation to go to the university, a peasant who has been away at college comes back to the commune.
6. Would you want to have your friends or co-workers decide if you would go to college or not? Why?

THE POEMS OF MAO

In addition to writing speeches and political theories Mao is also a poet and calligrapher.

His poems give us a good feeling about the kind of person he is and how he views nature and man.

Mao has downplayed his poetry, feeling it might be a bad influence because of its old style and reflective nature.

Read a few and see what feelings you get.

Tower of the Yellow Crane

China is vague and immense where the nine rivers pour.
The horizon is a deep line threading north and south.
Blue haze and rain.
Hills like a snake or tortoise guard the river.

The yellow crane is gone.
Where?
Now this tower and region are for the wanderer.
I drink wine to the bubbling water—the heroes
are gone.
Like a tidal wave a wonder rises in my heart.

Spring 1927

What in the poems gives you a sense of old China? New China?

(the yellow crane is a legendary immortal bird

"Drinking Alone Under Moonlight" is a classic Chinese poem all scholars learned

dragons and jade were often used in reference to size and beauty of mountains)

What heroes are gone?

What do you think Mao's wonder is about?

Kunlun Mountain

Over the earth
the greenblue monster Kunlun who has seen
all spring color and passion of men.
Three million dragons of white jade
soar
and freeze the whole sky with snow.
When a summer sun heats the globe
rivers flood
and men turn into fish and turtles.
Who can judge
a thousand years of accomplishments or failures?

Kunlun,
you don't need all that height or snow.
If I could lean on heaven, grab my sword,
and cut you in three parts,
I would send one to Europe, one to America,
and keep one part here
in China
that the world have peace
and the globe share the same heat and ice.

October 1935

What would it mean for the globe to share the same heat and ice?

Return to Shaoshan

I regret the passing, the dying, of the vague dream:
my native orchards thirty-two years ago.
Yet red banners roused the serfs, who seized three-pronged
lances
when the warlords raised whips in their black hands.
We were brave and sacrifice was easy
and we asked the sun, the moon, to alter the sky.
Now I see a thousand waves of beans and rice
and am happy.
In the evening haze heroes are coming home.

June 25, 1959

Was this written before or after
the 1949 Revolution?

What was the vague dream?
Who are the new heroes?

To Kuo Mo-jo

On our small planet
a few houseflies bang on the walls.
They buzz, moan, moon,
and ants climb the locust tree and brag about
their vast dominion.
It is easy for a flea to say
it topples a huge tree.
In Changan leaves spill in the west wind,
the arrowhead groans in the air.

We had much to do
and quickly.
The sky-earth spins
and time is short.
Ten thousand years is long
and so a morning and an evening count.
The four oceans boil and clouds fume with rain.
The five continents shake in the wind of lightning.
We wash away insects
and are strong.

January 9, 1963

"Boiling oceans, fuming clouds,
shaking continents" - what is
Mao referring to?

more of Mao's poetry and information on his life and writings can be found in
POEMS OF MAO by W. Barnstone, Harper & Row, 1972

There are many slogans and campaigns in new China used to help people to think about their lives in new ways.

Look at some samples of art today (sculpture, paper cuts, woodblock prints,paintings) and see which of slogans they seem to represent.

Maybe you can find or write some poems or stories that show how these slogans can get into the lives of people.

Combine theory with practice.	(used alot in referring to education)
Away with all pests.	(used in reference to health care and other "diseases"such as bourgeois thinking)
Women Hold Up Half The Sky	
Let the Past Serve The Present	(used especially in reference to work of historians, archeclogists, craftspeople)
Speak Bitterness Campaigns	(the ones who lived in old China constantly reminding the young of how difficult times were for the peasants)
Walk on Two Legs	(be self-reliant)
Friendship First, Competition Second	(used in sports alot)
Serve the People	

****

Do Chinese and Americans feel the same about the purpose of art and literature?

How do you feel about it?

FURTHER SUGGESTIONS FOR EXERCISES (Taken from China: Man in His World, Edited by James Forrester for Bobbs-Merrill: Indianapolis, 1972)

A Philosophical Exercise

A.
Think of a philosophical name for yourself. (For example: St. Augustine, Karl, Alexander, or Jones)

Write down your five greatest sayings.

C.
Read your sayings to a friend.

D.
Have your friend choose your best saying.

E.
Put your best saying on a scroll (like a piece of art paper), decorate it, sign it, and put your seal on it.

F.
Pin your scroll and all the scrolls of your classmates around the room.

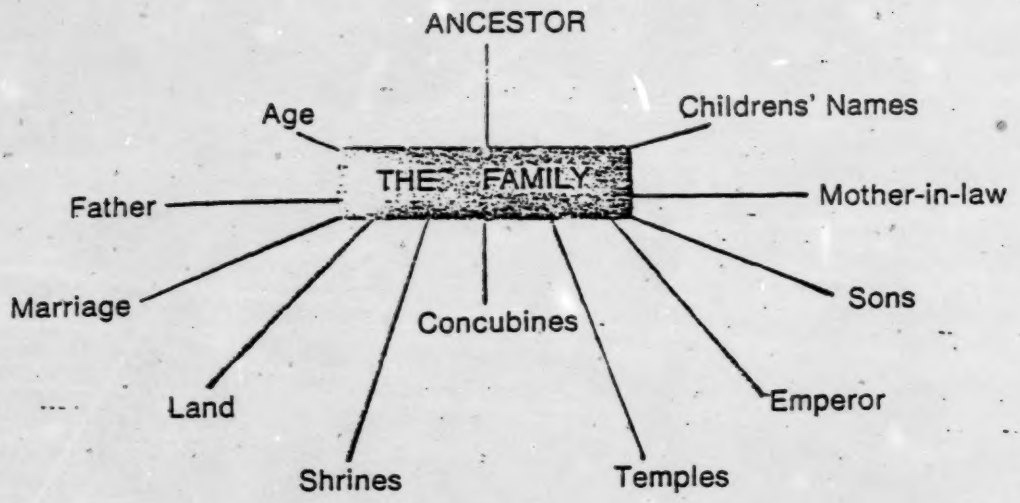
G.
Have a vote to determine the best five sayings in the whole room.

H.
Print these sayings on a large chart and present them at an assembly.

Hints:
Have your five best artists make pictures to illustrate the sayings. Have your best actors read the sayings. Have your best organizers set up the assembly and have your best writers write the invitations. Have your best writers write short stories about Confucius and Jesus. Have your best readers read these stories at assembly.

Think:
How could you use a tape recorder, an overhead projector, a slide show, a Bible, and A Little Red Book, at this assembly?

Question:
Are you as clever as Confucius?



This is how Confucius might have illustrated the society of Ancient China. What was the most significant part of this society? Give reasons for your answer.
Teachings about the family provide one of the main reasons why there was little change in China over thousands of years.

Some Interesting Data:
Sons were considered more important than daughters. (Baby girls were often killed). Older sons were more important than younger sons. Mothers were not considered very important, but Mothers-in-law were fairly important. Daughters-in-law were not considered very highly. Some rich Chinese men had concubines. Concubines were not as important as wives. Grandfathers were most honorable.
Women often had their feet bound. Why?
Children worshipped their parents. Grandparents often influenced parents on behalf of children.

Think About:

Young Chinese did not question parents or grandparents.

ii

Do you ever disagree with your parents over what happens?

iii

What would happen if no one ever disagreed with their parents?

Talk About:

IV

What changes have you persuaded your parents to make, with regard to:
Allowances Toys Going to bed
What you do on weekends Candy
Talk about these things in groups of 4 - 7.

Look at III again: Spend 30 minutes discussing this question under the following headings:
Which 2 of these do your parents interfere with most?
What sensible rules would you suggest as a compromise?

Television *School & Teachers*
Clothes *Holidays*
Friends *Noise & Playing*

V

Write a letter to your parents suggesting changes at your home that would be good for everyone. Suggest a date in the future when these changes should be reviewed. Who should be involved at that time?

SUGGESTED RESOURCES

ART OF CHINA, Shirley Glubok, NY, MacMillian, 1973
Beautiful photos of traditional scrolls with vivid portrayal of early Chinese thought. Landscape scenes, imperial court life anf festivals depicted. Included are pictures of other forms of art. The concise text makes it suitable for elementary school on up.

ANCIENT CHINA, Great Ages of Man, History of World Cultures Series.
Ed Schafer, Time Life Books, NY, 1967.
A possible reference book for teachers and students with a picture and written essay of key aspects of Chinese art and culture. Excellent chapter on "The Language of Painting"

CHINESE PAINTING and CONFUCIANISM AND TAOISM and CHINESE POPULAR FICTION
Asian Studies Inquiry Program, Field Enterprises, San Francisco, 1969
These books are part of a series of little paper backs designed to be self teaching. They lack an analysis of how the readings relate to Chinese society, but if other background has been provided the readings alive and interesting.

China Books and Periodicals, New York, Chicago, San Francisco, has a wide range of posters and samples of contemporary paintings as well as books on art and literature in China. (see catalogue) Of special interest is a book entitled RENT COLLECTION COURTYARD: SCULPTURES OF OPPRESSION AND REVOLT, a series of photographg showing sculptures of peasants in the process of paying their rent to an infamous landlord in pre-1949 China, and then revolting against these conditions.
Also available are magazines CHINA RECONSTRUCTS and CHINA PICTORIAL which often feature sections on contemporary art with excellent photographs and a readable text. Of special interest in some issues are pictures and stories of "peasant art". CHINESE LITERATURE features short stories from new China, most of which can be adapted for classroom use.

ART AND IDEOLOGY IN COMMUNIST CHINA Three complete slide/tape sets with background information. Ralph Croizier, East Asian Center, University of Rochester, Rochester, N.Y.

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Rexroth, Kenneth and Chung Ling, The Orchid Boat, New York: McGraw-Hill, 1972. Student/Teacher.

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*Chang, Isabelle, Chinese Fairy Tales, New York: Schocken, 1968. Student/Teacher.

Books and Magazines from the People's Republic of China

Chinese Literature 120 S. Madison, Chicago, Ill. 60614

China Reconstructs 125 Fifth Ave, New York City, N. Y. 10003

China Pictorial 2929 Twenty-fourth St., San Francisco, California 99110

The Seeds & Other Stories, Foreign Languages Press, 1972

City Cousin & Other Stories, Foreign Languages Press, 1974

The Young Skipper and Other Stories, Foreign Languages Press, 1973

Available from China Books & Periodicals. Catalogue available free upon request.

The Chinese Classics

In Ancient China, certain collections of writings have laid the foundation for a code of action in everyday life. For the Chinese people, these writings had a didactic function, thus they were very important. These writings are called the Classics, and in the first century A.D., in the Han dynasty, five classics were recognized as essential texts. They were:

The Shih Ching or the Book of Odes 詩經 : A collection of songs, hymns, and ballads compiled around 600 B.C.

The I Ching or the Book of Changes 易經 : Originally a divination text which explains the underlying principles in the cosmos by combinations and the implications drawn from two lines.

The Li Chi or the Book of Rites 禮記: A collection of the proper ceremonial conduct to be performed in everyday life.

Ch'un Ch'iu or the Spring and Autumn Annals 秋春: A chronological record of the chief events in Confucius ' native state, Lu, between the years 722-484 B.C.

The Shu Ching or the Book of History 書經: A collection of documents concerning rulers , covering a period from the twenty-forth to the eight century B.C.

Many Chinese people memorized the Confucian teachings that are found within the Four Books. The Four Books are:

The Lun Yu or The Analects 論語: A collection of aphorisms depicting Confucius' views on social, political and moral topics.

Mencius 孟子 : A collection of sayings and stories of the most important Confucian transmitter, in addition to Confucius himself, Mencius.

Ta Hsueh or The Great Learning 大學 : A short treatise of political and ethical matters.

Chung Yung or The Doctrine of the Mean 中庸 : An enlargement upon Confucius'

theories on the nature of man and the right conduct to follow.

Altogether, the Five Classics and the Four Books were known as the Nine Classics.

Note: In the Sung Dynasty, the addition of four other texts, with the other nine, became known as the Thirteen Classics. However, for the purposes of this outline, the awareness of the Nine Classics is sufficient.